

**The role of creative arts in European Universities:**  
**An exploratory study.**

**DRAFT**

**Martinus Buekers<sup>1</sup>, Lieve Mees<sup>2</sup> & Jan Baetens<sup>2</sup>**

<sup>1</sup>Department of Kinesiology, Faculty of Kinesiology, University of Leuven, Leuven, Belgium

<sup>2</sup>Literary Studies Research Unit, Faculty of Arts, University of Leuven, Leuven, Belgium

**Corresponding Address:**  
Tervuursevest 101,  
3001 Leuven  
Belgium  
[Martinus.Buekers@kuleuven.be](mailto:Martinus.Buekers@kuleuven.be)  
Tel: 0032-479-983820

I undersigned, main author, certify that the manuscript of the article untitled “The role of creative arts in European Universities: An exploratory study” was neither published and is not currently submitted for publication elsewhere.

**08-10-2013: Martinus Buekers**

**Abstract**

The role of creative arts for tertiary education has been recognized since many years. Yet it is not clear to what extent the institutes of higher education take the required measures to facilitate the access to cultural activities for students. In the present study we examine this issue by means of a survey. An electronic questionnaire was filled out by 26 European universities, examining their state of affairs in the field of creative arts. The results of this survey show a mixed image in as far as the institutions are certainly concerned about the issue. This concern materializes for example in a large number of activities organized by the institutions or in cooperation with the regional partners. However, most universities still need to take some extra measures in order to achieve a more focussed policy that guarantees a well-balanced cultural program.

## Introduction

Modern universities are discipline-based and are strongly subjected to the necessities of increased specialization (but also, and perhaps even more strongly, to new demands of cost-efficient professionalization, i.e. the needs of the job-market). Although this "disciplinarization" is to a large extent unavoidable, their broader educational mission invites (and perhaps forces) universities to embrace also a different perspective, in which the boundaries between humanist sciences, natural sciences, social sciences and life sciences, between theoretical and practical or abstract and hands-on thinking, but also between tertiary education and creative arts cease to be absolute. More and more voices make thus a claim in favour of, for instance, the interweaving of university education (supposedly abstract and theoretical) and creative arts (supposedly practical and concrete). The advantages of such relationship have been demonstrated in various domains: certain authors have stressed the educational value of creative arts (e.g., Schaeffer, et al.<sup>1</sup>; Kuh<sup>2</sup>), others have foregrounded its societal and ethical values (e.g., Reeves<sup>3</sup>) still others have put an emphasis on the economic advantages (e.g., Dell'Era<sup>4</sup>). More recently, the institutional changes in the field of practice-based PhD research in the arts has been the opportunity to highlight the possible benefits prompted by the interaction between arts and science, among artists and researchers (e.g., Strosberg<sup>5</sup>). More generally, one can add also that the elaboration of an up-to-date cultural policy has become a staple characteristic of modern democracies<sup>6</sup>.

Given the observations and findings of these studies it is clear that a well-defined cultural policy plan should be an integral part of the overall strategy of universities and university colleges, a viewpoint that has been documented previously. For example the LERU-advisory paper on this topic by Buekers and Nugteren<sup>7</sup> proposed a model that can be useful to develop an institutional cultural policy plan. Actually this model starts from what the authors define as the cultural policy triangle (see figure 1.), referring to Participation, Production, and Connection as the three key building blocks. In fact these building blocks represent the central objectives of the institutional policy that universities and university colleges also need to pursue in the domain of creative arts. It must be mentioned however that these objectives can be weighted differently according to the overall strategy of the specific institute<sup>7</sup>. The advantage of such a customized model is apparent as it enables the

institutions to take into account their particular strengths and aspirations, by focusing to a greater or lesser extent on the individual elements.

---

Figure 1 about here

---

A second dimension of the policy triangle relates to a possible differentiation between three different organizational levels or the different ‘areas of influence’ covered by the potential actions of the plan. The authors propose a multi-layered model starting from the internal institutional area over the regional area (referring to the interaction with the regional community: city, province, cultural partners and art centres) to the ultimate step of the international level of operation. This latter cooperation mainly refers to the collaboration with the cultural services of partner universities from other countries. However it is also worthwhile to fuel the interaction with the international cultural scene, albeit through the facilitating channels of the local partners.

In this paper we are not seeking to go into a more detailed discussion on the legitimization of

for tertiary education, nor on the nature and content of the different building blocks. However, we do want to explain briefly how the cultural policy triangle could be implemented. More specifically, we want to identify a number of contextual factors that should be taken into account to translate the plan from a theoretical issue into feasible actions. According to Buekers and Nugteren<sup>7</sup> these contextual constraints relate to (1) the commitment of the entire university, that is to say a strong support from the different echelons of the institution. This ‘backing flow’ must start at the highest level of the university board and drip down to the faculties, departments, staff and students. Appointing an accountable academic to oversee this process is mandatory. (2) The creative arts in the classroom, pointing to the importance of adding ingenuity and imagination to the learning process. It goes without saying that creativity is not a unique property of the world of the artistic culture. However, it is certainly not an overstatement to claim that artists in particular thrive on this specific ability. An interesting example of such a classroom practice has been documented by Goulding<sup>8</sup>, revealing the benefits for further education construction students

of being involved in constructing an artwork. (3) The regional and international exchange, referring to the importance of bringing together different views and (cultural) backgrounds to enhance interactions resulting in a 'conflit des idées' that stimulates new insights and knowledge. Note that the international exchange has a much broader scope than the cultural dimension, as the universities try to expand their global network primarily for scientific cooperation. However, as these networks are in place, it would be unwise to set aside the benefits they can generate for students and staff in the field of creative arts.

Even though the previous paragraphs provide strong support for the benefits of integrating creative arts in tertiary education, it is not clear to what extent the institutions actually follow the trail of the above-mentioned legitimization. Therefore, we want to investigate to what degree European universities apply in their institutional policy the necessary elements to safeguard this field so crucial for students and academics. To do so, we developed a web-based questionnaire encompassing a large number of questions examining if and how the selected institutions conceive, construct and apply a specific cultural policy plan. The contents of the questionnaire will be discussed in the next section.

## **Method**

### **1. The questionnaire.**

To get a better understanding of the actual state of affairs in the institutions we opted for a web-based survey. To do so, an electronic questionnaire was constructed using the Limesurvey software. The items of the questionnaire focused primarily on the presence or absence of the various art disciplines made available by the institute as extra-curricular activities: performing arts, literature, music, fine arts and media. Each of these disciplines was divided into a number of relevant sub disciplines. These questions provided information on whether the students had the opportunity to be involved in the given cultural activities. Since the items also differentiated between active and passive participation, we were able to find out to what extent the students were not limiting their artistic interest to passive involvement, e.g., watching movies, going to the theatre, reading books, but were also engaged in the production process of the artistic endeavour. Another topic of interest was

related to the question whether the cultural program was supplied by the university itself or in cooperation with the cultural partners of the surrounding city or region.

Apart from this artistic content, the questionnaire also investigated a number of additional contextual factors at institutional level. These items evaluated elements such as: the existence of a cultural policy plan; the presence of an art school, an academic responsible and/or a cultural service; the cooperation with cultural partners, the availability of a cultural budget, project money for students and specific cultural activities for international scholars.

## 2. The selected universities.

The selection of our survey sample was guided by two imperatives. The first originated from the question to what extent universities admitting exchange students of the Erasmus mobility program provided a compelling supplementary program for creative arts. For this reason we invited a number of universities (n=23) that were listed as popular or unpopular destinations for the exchange students in Europe (<http://euxtra.com/en/2012/02/08/erasmus-top-100-universities>). Second, we considered the viewpoint of the major research universities in Europe to be of particular interest as these institutes could be suspected to focus mainly on their scientific ambition, leaving the field of creative arts undervalued. For this reason the members (n=21) of the League of European Research Universities (LERU) were invited to take part in our study.

From the total of 44 universities that were invited 26 institutions filled out the questionnaire, representing a total response rate of 59%. Note that 19 of the 21 LERU universities and only 7 of the 23 other institutions participated. The list of the participants can be found in Appendix 1.

### 3. Data collection and analysis.

The selected universities received a letter explaining the objectives of the study together with an invitation to fill out the web-based questionnaire. After finishing the questionnaire, an automatically generated mail was delivered to the respondent to thank the organization for taking part in the study.

The responses of the different universities were summarized per item and where appropriate the related percentages were calculated. Given the low response rate for the 'Erasmus universities' we decided not to analyse the data separately, but consider the sample as a whole. The summarized results of the participating universities will be discussed in the next section.

## Results

As explained in the method section, we will examine the different items of the various response options. In order to get a more structured idea of the situation, we will combine specific items. For example, the category 'contextual factors' covers questions related to the presence of specific cultural features within the institute (e.g., a cultural service, responsible academic,). Where appropriate these items will be discussed in greater detail.

### 1. The contextual elements.

In the first category we will focus on what could be labelled the 'supporting elements' that are crucial to achieve a useful and productive cultural atmosphere. As can be seen in Table 1, only less than half of the universities laid the responsibility for the cultural policy in the hands of an academic staff member. Note that we do not want to insinuate that members of the supporting staff would not be up to the job. However, we need to admit that appointing an academic in the university board (e.g., as vice-rector) as the responsible person for creative arts can have a beneficial effect as it will put the cultural policy higher on the agenda. Apart

from this reflection, the finding that more than 50% of the universities have decided not to appoint a designated academic shows that there is still a long way to go.

---

Table 1 about here

---

The two elements for which the participating universities achieve the highest scores are (1) the presence of an internal cultural service and (2) the cooperation with cultural partners of the surrounding region. These observations are very satisfying as they show that the large majority of the institutions recognize the importance of creative arts for their students. However, still one out of three universities neglects this value as they have decided not to invest in an internal cultural service unit. While seven universities had no organized cultural program at all, two universities compensated this flaw by means of a co-operation with external partners (see figure 2). As we mentioned in the introduction the installation of partnerships with the cultural stakeholders from the city or region is a positive practice, even though it can only partially replace the actual benefit of an internal service under the supervision of an academic. The best practice in this respect is without any doubt to go for the double, i.e., a combination of internal and external activities. Apparently ten universities did so as they are offering an internal cultural program and also co-operate with external partners. The seven remaining institutions focussed exclusively on the internal activities, as they were not linking their program to external cultural partners.

---

Figure 2 about here

---

The data for the presence of art schools or art departments indicate that these institutions are often not integrated in the universities, a situation that seems at odds with the so often cited advantages of a close art-science interaction. Even though some inspiring examples exist showing the various win-win situations originating from such a co-operation, the often-cited practice-theory cliff still hampers a full-blown integration.



Given the importance of communication we also examined the availability of designated webpages for the culture activities on the main website of the university. Apparently most institutions advertise the different activities and events on their website. However, in a number of cases the information was not easy to find.

A final, but certainly not the least important element concerns the budget allocated for cultural activities. As can be seen in Figure 3, the situation is not very promising, as still 4 out of 16 institutions chose not to invest in a cultural program. Moreover, for 14 institutions the budget set aside for culture is limited to 200 K Euro. The 6 remaining universities appear to translate the important role of cultural activities for their students in a considerable budget, that reaches more than half a million Euros in 3 cases. It is interesting to note that the budget originates from different sources. According to our data, 5 institutions received subsidies from the city, 2 from the province, and 6 from the country, and finally 1 from Europe.

---

Figure 3 about here

---

## 2. The cultural activities.

One of the main objectives of a cultural policy plan is to facilitate the access to cultural activities for the students, both for their passive and active participation. The provision of activities to choose from in a large number of disciplines mirrors the equally large interest and needs of the scholars. As we noticed in the previous paragraph, these activities can be provided and organized through the internal channels as well as by means of external providers (e.g., art centres, cultural partners from the city). It is clear that this latter option is of great importance, for the organization of cultural activities can of course not be the priority objective of an educational institution. However, it is also clear that the presence of university choirs, symphonic orchestras and theatre groups, among others, symbolizes a very valuable

asset for these institutions of higher education. In the next few paragraphs we will focus on the various art disciplines to sort out if and how the universities organize cultural activities for their students.

*a) The availability of the different art disciplines for the internally versus externally organized activities.*

As we stated previously, a mature university strategy for creative arts is characterized by a strong internal organization combined with a solid and durable co-operation with the external cultural partners. Given this observation, we wanted to find out to what extent the participating universities actually follow this view. To get a more detailed understanding we added the different art disciplines into the equation. As can be seen in Table 2, most of the art disciplines are represented in the programs, both for the internal as for the external activities. Actually, the availability rate of the specific art discipline as external activities ranges from the lowest value of 67% for dance to the highest value of 100% for music.

---

Table 2 about here

---

For the internal activities these figures vary between 71% for dance and 94% for music. These figures seem to draw a rather positive image of the current situation. However we need to keep in mind that they only represent the ‘culturally active’ universities as the 7 institutions without a program are not represented in the figures. Apparently, for one reason or another, these latter institutions prefer not to enter the field of creative arts, leaving the responsibility in the hands of the students. Notwithstanding this lack of concern, the least one can say is that if there is an organized offer, it is well balanced over the variety of art disciplines. However, as can be seen in Table 3, some disciplines can rejoice a stronger interest as the universities provide for example a considerable number of activities in music (n=247), while dance (n=97) is only weakly represented. Since this difference can be explained in part by the variation in the number of sub-

disciplines (more sub-disciplines enabling more activities), we also provide the percentages of availability of the six disciplines. A somewhat different ranking order materializes from the data, as the disciplines rank from the highest percentage for Media (53,4%) to the least represented activity for Dance (18,6%).

---

Table 3 about here

---

*b) Active versus passive participation in the different art disciplines.*

Even though it is a general understanding that for most activities active participation is highly preferable over the passive version, the cultural variant deserves at least a somewhat different approach. Certainly acting in theatre plays or performing in an orchestra is much more demanding than just attending these activities, writing books requests more from the creative mind than just reading them. However, reading books, listening to music or going to a museum to admire the great masterpieces of the ancient, or modern painters encompasses a strong 'Bildung' value. So, one can argue that these activities have the potential to raise the cultural capital of the students. In addition, passive participation can serve as a trespass to active participation as the contact with new experiences may act as an open invitation for students to become actively involved in art disciplines that attract their attention. These arguments indicate that both types of participation need to be facilitated.

We will examine this issue of active versus passive participation in the next few paragraphs. To get a deeper insight we will first discuss the findings for the six art disciplines (Table 3) followed by a more detailed discussion of each of these disciplines with their respective sub-disciplines (Table 4). In addition, a distinction will be made between the own program and the activities organized in cooperation with external partners. All these data are shown as percentages. Note that the data for the internal program relate to 17 universities, whereas the data for activities with external partners

represent 12 universities. Given the rather wide range of data, we will focus on the most important results.

---

Table 4 about here

---

The data in Table 4 reveal a notable finding regarding the active vs. passive participation. Whereas this type of cultural involvement is rather balanced within the university program (except for music), it is less so for the external activities, as the cultural partners are solicited more frequently for passive ( $n=254$ ) than for active ( $n=142$ ) participation. Most probably, the reason for this disparity resides, not only in the extensive passive program the cultural houses and art centres offer their citizens, but also in the fact that their programs for active participation (e.g., theatre companies, orchestras) aim primarily at professional artists.

For the disciplines the most important findings concern music, literature and dance. The difference between the availability of active and passive activities is rather large for music both in the internal and the partner program. For literature the active vs. passive difference only materializes for the partner program. As we mentioned before, dance is not the discipline that captures the highest attention. This is not only true for the university program but is substantiated by the data for the partner program. However, the number of activities for active participation in dance ( $n=40$ ) is comparable to the other disciplines.

---

Table 4 about here

---

### Performing arts.

As can be seen in Table 5, the universities focus predominantly on theatre and singing, both in the internal program as with external partners. Cabaret and circus are less attractive, with the latter one only organized in two universities through a program offered by an external partner. The observation that theatre seizes the pole position as the most popular activity of the performing arts could be due to the long-standing tradition of this discipline. Also note that for the performing arts, the external partners are very frequently solicited to deliver the necessary services. As a matter of facts these partners guarantee a higher supply then the universities themselves.

### Dance.

In the previous paragraphs we noticed that Dance is not the most popular activity among the art disciplines. However, this is not so for Modern dance as 9 out of the 17 (active) and 8 out of 17 (passive) institutions offer the possibility to participate in this sub-discipline. For the external partner these figures are respectively 4 (active) and 8 (passive) out of 12. Except for Latin American dance and Classical ballet the availability other the sub-disciplines is very meagre.

### Literature.

Except for Comics and Graphic novel the other sub-disciplines rejoice in a reasonable popularity among the students, and hence also among the organizers of these artistic activities. Note that poetry seizes the first place both in the internal as in the external program, most probably because it is a form of literature that is easy to integrate in life performances.

### Music.

It is interesting to note that the Classical music still plays the first violin, certainly for the passive participation where all institutions except one organize this activity. The same holds for the external co-operation. For active participation the data also outnumber all the other activities even in the other art disciplines. As we argued before, this might be the result of the preference for tradition in most universities. Moreover most institutions might consider it socially desirable (and politically 'useful', given the

networking possibilities of this activity) to be involved in Classical music. Note that the remaining sub-disciplines are also more than fairly represented, supporting the privileged role of music in the academic arena of creative arts.

#### Fine arts.

The interest for Fine arts appears to be rather wide-ranging. Except for body and textile art most sub-disciplines are fairly represented, with painting and drawing as popular activities. Also note that the external partners play an important role because they offer a wide range of activities. In contrast to the other art disciplines many of these offerings are related to active participation.

#### Media.

As for the Fine arts the interest in Media is certainly not limited to one sub-discipline, even though photography attracts the most attention. Also Film and Audio-visual art play an appealing role. Moreover, both passive and active participations as well as internal and external activities are well balanced in the offering of the partners.

### *c) Additional activities*

In this last paragraph of the results section we will provide some insights into a number of additional events linked to the cultural activities. As can be seen in Table 6, universities tend to invest in Museums, both in their own collections and in co-operations with external museums. This finding is not surprising as the artefacts and collections of the museums are very often study objects for the scientists. Moreover, as science museums secured their own place in the landscape, they are able now to achieve one of the major objectives of tertiary education, that is to say, the transfer of the knowledge they generate to the broader public.

As far as the educational activities are concerned, the workshops lead the dance followed by specific course (e.g., photography). Note also that classroom activities are organized in nine of the participating universities.

A last note is linked to the promotional organization of the cultural activities. Even though this aspect is crucial for an efficient and successful program, the implementation of facilitating dealings by the institutes seems to be rather weak. For example only just over half of the universities provided discounts, while the use of a student culture card was almost unseen.

---

Table 5 about here

---

### **Discussion and conclusions**

Creative arts are an intrinsic part of tertiary education. At least that is the promising phrase that should emerge from the theoretical reflections dedicated to this special field of human experience. A large number of authors added to this credo, each from their own scientific orientation. How compelling these arguments can be is very elegantly disclosed in a book edited by Carafoli, Danieli and Longo<sup>9</sup>. The claim that both scientists and artists are drenched in the same fluid of creativity makes them natural partners, a thesis brilliantly applied to the issue of symmetry by Du Sautoy<sup>10</sup>. Also more down to earth reasons have been invoked to strengthen the case. For example, Banks and Hesmondhalgh<sup>11</sup> discuss the economic values of the creative industries, whose importance is strongly highlighted by the new cultural, scientific and educational policy of the EU (cf. Horizon 2020, [http://ec.europa.eu/research/horizon2020/index\\_en.cfm](http://ec.europa.eu/research/horizon2020/index_en.cfm)). Given the many other arguments that were posted on the billboards of the advocates of creative arts (Dell'Era<sup>4</sup>; Gielen<sup>12</sup>; Grossi, Sacco, Blessi & Cerutti<sup>13</sup>) one should expect the universities to fully embrace the benefits of this field of creativity. This study was designed to find out if these institutes actually do so.

In order to achieve this goal, we conceived a questionnaire that was sent to a selected number of universities. In total 26 institutions filled out the questionnaire, representing a total response rate of 59%. An e-mail message was sent to these universities

in which the goals of the study were clarified. In addition, the participants were asked to fill out the web-based questionnaire. The responses of the different universities were summarized per item and where appropriate the related percentages were calculated. In the following paragraphs we will not enter into the repetition mode but focus on the most important results of our survey. Moreover we will organize this discussion on the basis of a number of statements that cover the observations of this study.

(1) Put creative arts on the policy agenda of the university.

It is no news that university boards define the policy of their institute. It should be no news then that the boards also validate the importance of creative arts in their policy plans. Unfortunately this latter claim is far from reality, as our survey demonstrates that only about one third of the participating universities actually have a concrete policy plan for creative arts. Most probably the lack of such a strategic note emanates from the absence of a designated academic charged with developing the policy in this domain, as 9 out of the 11 universities with an academic responsible also have a policy plan. Appointing an academic might not be a guarantee for a policy plan; it is certainly a strong facilitator.

Note that the absence of a centrally defined policy for creative arts does not necessarily interfere with the co-operation modus of the institutions, as the large majority (more than 80%) turns to cultural partners in the city or region to shape their cultural program. As such this is a very positive finding since it secures the cultural needs of the students. The same holds true for the availability of a cultural service. So one could argue that as the cultural content is warranted the need for a designated academic or a strategic plan is not a real issue. However, the greatest flaw of this argument rests in the assumption that the provision of content as such guarantees a well-balanced active and passive participation behaviour of the students. The crucial advantage of a well-conceived policy plan propagated by an academic lies in the possibility to achieve goals (educational, professional, personal) that are not only explicitly mentioned in the plan but also translated into action lines that can be followed up and evaluated.

(2) The cultural activities should serve both active and passive participation.

Sometimes students need to be forced into the gracious arms of passive participation to just experience beauty, aesthetics and emotions of (dis)symmetry. Sometimes they want



to be pressed even more as they decide to aim a few steps higher and acquire an expertise level of skilfulness. Both types of experiences serve their own rights, but even though passive and active participation serve specific goals, they also pursue a common educational goal. This latter element is crucial for the organizations of tertiary education. Despite the obvious need for professionalization, the students need to be educated in the broader context of the *uomo universale*. For this reason the provision of a score of cultural activities is a *conditio sine qua non*.

The findings of our study are univocal. In fact, most art disciplines acquired a place in the internal or external program, albeit with a different number of activities. The popularity of, for example Music and more specific Classical music provoked a higher number of activities than Dance for which the interest appears less pronounced. This difference materializes both in the internal and external activities. In spite of this apparent general availability of the major disciplines, there is still no reason to cheer. Even the most popular sub-disciplines like classical music; photography, theatre and painting are far from being provided in every program. The conclusion could read then that the offer is acceptable but not abundant.

### (3) External partners are the muses of the internal cultural programs.

Universities are embedded in society, and if they are not they should hurry to be so. This embedding is very useful and valuable for the institutes of higher education as it enables them to nourish their proper internal program with activities that are compatible with their own goals. Apart from the obvious financial benefits that escort such cooperation, the major advantage is hidden in the interaction with the professionals of the field. This is even so important for the students as for staff members, the former because of the added value of being confronted with a reality check, the latter group because of the already cited close relationship between science and art. The advantages of a close cooperation also stretch out to the university as a whole. Not only in the sense that it can add to the prestige of the institutes but also for financial reasons as they can tap into the subsidies of the local governments.

Apparently the participating universities understood this message very well, as almost 90% (21 institutes) considered twinning with the cultural stakeholders of the city of region as a meaningful opportunity. We noticed that the activity supply was focussed more extensively at the passive participation. As stated above this is not difficult to understand, since many of

the culture houses and art centres have the specific mission to provide such activities for their citizens.

The present study was conducted to find out to what extent European universities validate the importance of creative arts in their institutional strategy. The findings of our survey show that the situation is somewhat mixed. Even though a considerable percentage of the participating institutions plan and organize an adequate cultural program for their students, there are still a lot of weaknesses that stretch from non-existing cultural policy plans, over a limited cooperation with the regional stakeholders to the lack of an academic responsible for culture. To our idea, this latter person might be a crucial part of the solution, as we believe that appointing an academic will bring more focus to the issue.

## References

1. D. Schaefer, S. Simpkins, A. Vest and C. Price (2011) The contribution of extracurricular activities to adolescent friendships: New insights through social network analysis. *Developmental Psychology*, **47**, 4, 1141-1152.
2. G. Kuh (1995) The Other Curriculum: Out-of-Class Experiences Associated with Student Learning and Personal Development. *The Journal of Higher Education*, **66**, 2, 123-155.
3. M. Reeves (2002) Measuring the economic and social impact of the arts: a review. (London: Arts Council of England) pp. 29-30.
4. C. Dell’Era (2010) Art for business: Creating competitive advantage through cultural projects. *Industry and Innovation*, **17**, 1, 71-89.
5. E. Strosberg (2001) *Art and science* (New York: Abbeville Press) pp. 1-245.
6. Ph. Poirrier (ed) (2011) *Pour une histoire des politiques culturelles dans le monde (1945-2011)* (Paris: La Documentation française) pp. 1-485.
7. M. Buekers and B. Nugteren (2012) *Creative arts and research-intensive universities: A crucial partnership* (Leuven: LERU) pp. 1-24.
8. A. Goulding (2009) Project Transfer - Shifts in the social and cultural capital of further education construction students involved in constructing an artwork. *Thinking skills and creativity*, **4**, 1-14.
9. E. Carafoli, G.A. Danieli and G. Longo (2009) *The two cultures: Shared problems* (Italia: Springer-Verlag) pp. 1-323.
10. M. Du Sautoy (2009) Symmetry: A bridge between the two cultures. In: E. Carafoli, G.A. Danieli and G. Longo (2009) *The two cultures: Shared problems* (Italia: Springer-Verlag) pp. 185-206.
11. M. Banks and D. Hesmondhalgh (2009) Looking for work in creative industries policy. *International Journal of Cultural Policy*, **15**, 4, 415-430.

12. P. Gielen (2006) Educating art in a globalizing world. The university of ideas: A sociological case study. *International Journal of Art & Design Education*, **25**,1, 5-15.
13. E. Grossi, P.L. Sacco, G.T. Blessi and R. & Cerutti (2011) The impact of culture on the individual well being of the Italian population: an exploratory study. *Applied Research Quality Life*, **6**, 387-410.

**Appendix 1**

Aarhus Universitet,	Universiteit van Amsterdam,
Universitat de Barcelona,	Vrije Universiteit Brussel,
University of Cambridge,	Universidade de Coimbra,
University of Edinburgh,	Université de Genève,
Universidad de Granada,	Universität Heidelberg,
Helsingin Yliopisto,	Uniwersytet Jagielloński (Krakau),
Universiteit Leiden,	Katholieke Universiteit Leuven,
Universidade Nova de Lisboa,	Imperial College London,
University College London,	Università degli Studi di Milano,
Ludwig-Maximilians-Universität München,	University of Oxford,
Université Pierre et Marie Curie de Paris,	Université Paris-Sud II,
Université de Strasbourg,	Universiteit Utrecht,
Uniwersytet Warszawski,	Universität Zürich.

Figure 1: The cultural policy triangle (Buekers & Nugteren, 2012).

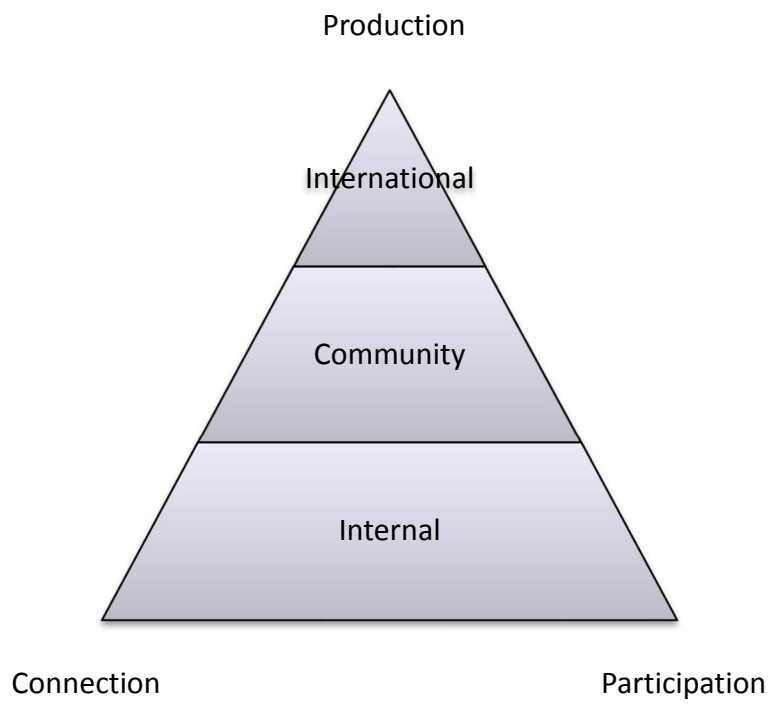


Figure 2: Overview of the organization of the cultural activities for the participating universities.

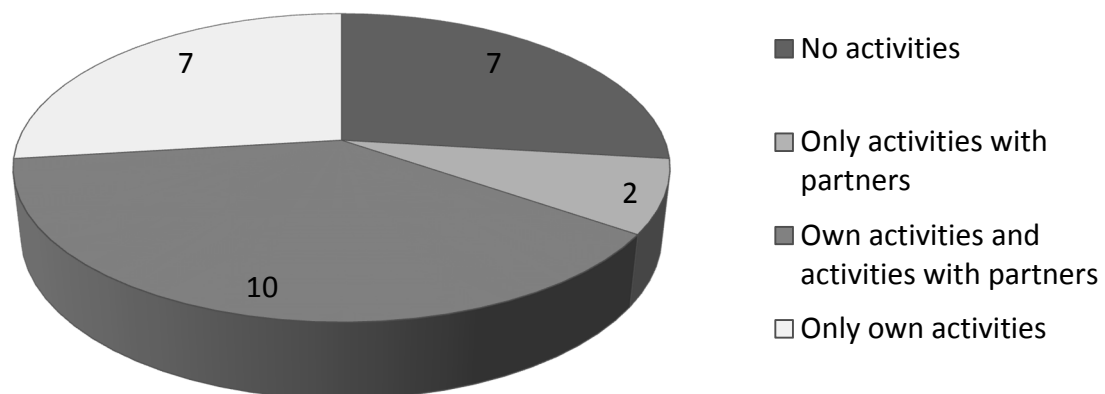


Figure 3: Overview of budget available for artistic culture for the participating universities.

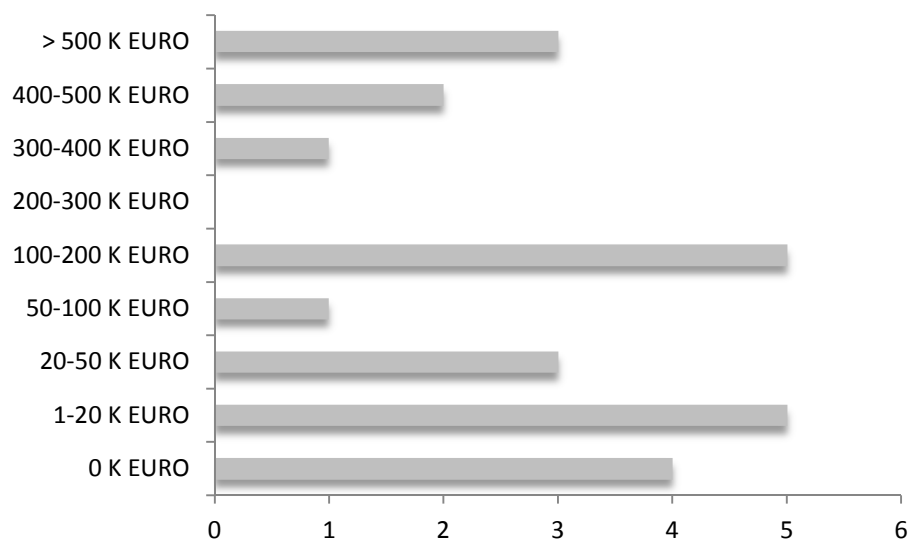




Table 1: Availability of supporting cultural elements (in %).

<b>Item</b>	<b>Yes</b>	<b>No</b>
<i>Academic responsible for culture</i>	11	15
<i>Cultural Service</i>	17	9
<i>Cultural policy plan</i>	9	17
<i>Art school</i>	8	18
<i>Art department</i>	14	12
<i>Cultural partners</i>	21	5
<i>Website</i>	19	7

Table 2: Overview of the internal and external availability of the different art disciplines.

Art Discipline	<i>Internal program (n=17)</i>		<i>Program with cultural partners (n=12)</i>	
	Yes	No	Yes	No
Performing Arts	14	3	11	1
Dance	12	5	8	4
Literature	13	4	9	3
Music	16	1	12	0
Fine arts	15	2	10	2
Media	13	4	11	1

Table 3: Overview of the availability of cultural activities (overall; active and passive) for the different art disciplines in the university program and the external program.

<b>University program</b>	Active	Passive	Total
Performing arts	36	36	72
Dance	40	28	68
Literature	41	40	81
Music	66	89	155
Fine arts	53	51	104
Media	45	42	87
<b>Total</b>	<b>281</b>	<b>286</b>	<b>567</b>

<b>Program with partners</b>	Active	Passive	Total
Performing arts	29	38	67
Dance	7	22	29
Literature	14	40	54
Music	27	65	92
Fine arts	38	48	86
Media	27	41	68
<b>Total</b>	<b>142</b>	<b>254</b>	<b>396</b>

Table 4: Overview of the availability of active and passive cultural activities for the different sub-disciplines in the university program (n=17) and the external program (n=12).

	University program				Program with partners				Total	
<b>Performing Arts</b>	<i>Active</i>		<i>Passive</i>		<i>Active</i>		<i>Passive</i>			
Circus	0	0%	0	0%	2	17%	2	17%	4	7%
Cabaret	4	24%	5	29%	2	17%	5	42%	16	28%
Recital	8	47%	8	47%	8	67%	10	83%	34	59%
Singing	11	65%	11	65%	8	67%	10	83%	40	69%
Theatre	13	76%	12	71%	9	75%	11	92%	45	78%
<b>Dance</b>	<i>Active</i>		<i>Passive</i>		<i>Active</i>		<i>Passive</i>			
Ballroom dance	2	12%	1	6%	1	8%	1	8%	5	9%
Rock & roll	3	18%	2	12%	0	0%	3	25%	8	14%
Jazzdance	3	18%	2	12%	0	0%	2	17%	7	12%
Breakdance	3	18%	2	12%	0	0%	0	0%	5	9%
Flamenco	4	24%	3	18%	0	0%	1	8%	8	14%
Folk/local dance	4	24%	3	18%	1	8%	2	17%	10	17%
Classical ballet	5	29%	3	18%	0	0%	3	25%	11	19%
Latin American dance	7	41%	4	24%	1	8%	2	17%	14	24%
Modern dance	9	53%	8	47%	4	33%	8	67%	29	50%
<b>Literature</b>	<i>Active</i>		<i>Passive</i>		<i>Active</i>		<i>Passive</i>			
Comic	3	18%	3	18%	2	17%	5	42%	13	22%
Graphic novel	3	18%	5	29%	1	8%	4	33%	13	22%
Novel	8	47%	7	41%	3	25%	8	67%	26	45%
Non-fiction	8	47%	8	47%	1	8%	7	58%	24	41%
Drama script	8	47%	8	47%	3	25%	7	58%	26	45%
Poetry	11	65%	9	53%	4	33%	9	75%	33	57%
<b>Music</b>	<i>Active</i>		<i>Passive</i>		<i>Active</i>		<i>Passive</i>			
Reggae	3	18%	6	35%	1	8%	2	17%	12	21%
Balkan	3	18%	6	35%	1	8%	2	17%	12	21%
Blues	6	35%	9	53%	3	25%	8	67%	26	45%
Rock	7	41%	9	53%	4	33%	9	75%	29	50%
Jazz	8	47%	10	59%	3	25%	8	67%	29	50%
Electronic	8	47%	10	59%	2	17%	6	50%	26	45%
Pop	9	53%	11	65%	3	25%	10	83%	33	57%
Folk	9	53%	12	71%	3	25%	9	75%	33	57%
Classical Music	13	76%	16	94%	7	58%	11	92%	47	81%
<b>Fine arts</b>	<i>Active</i>		<i>Passive</i>		<i>Active</i>		<i>Passive</i>			
Body art	2	12%	1	6%	2	17%	3	25%	8	14%
Textile art	3	18%	3	18%	3	25%	3	25%	12	21%
Architecture	6	35%	6	35%	6	50%	7	58%	25	43%
Sculpture	9	53%	8	47%	8	67%	8	67%	33	57%
Graphic design	9	53%	11	65%	5	42%	9	75%	34	59%
Painting	12	71%	11	65%	7	58%	9	75%	39	67%
Drawing	12	71%	11	65%	7	58%	9	75%	39	67%
<b>Media</b>	<i>Active</i>		<i>Passive</i>		<i>Active</i>		<i>Passive</i>			
Radio	7	41%	7	41%	5	42%	5	42%	24	41%
Digital arts	8	47%	7	41%	5	42%	7	58%	27	47%
Audiovisual arts	9	53%	8	47%	6	50%	9	75%	32	55%
Film	10	59%	10	59%	5	42%	10	83%	35	60%
Photography	11	65%	10	59%	6	50%	10	83%	37	64%

Table 5: Overview of the additional cultural activities for the 26 participating universities.

<b>Museums</b>		
<i>University museums</i>	22	85%
<i>Partners</i>	20	77%
<b>Educational activities</b>	21	81%
<i>Workshops</i>	15	58%
<i>Courses</i>	18	69%
<i>Guided tours</i>	9	35%
<i>Theme-evenings</i>	10	38%
<i>Culture in the classroom</i>	9	35%
<b>Additional activities</b>	21	81%
<i>Introduction days</i>	5	19%
<i>Cultural city tours</i>	4	15%
<i>Culture card</i>	4	15%
<i>Cultural discounts</i>	14	54%
<i>Contests</i>	6	23%
<i>Free activities</i>	17	65%
<i>Other</i>	4	15%

Martinus Buekers is professor of kinesiology at the University of Leuven, where he teaches tactics in sport games. As a former member of the university board at KU Leuven he was responsible for Culture and Sports. His research focuses on the control of human locomotion and feedback mechanisms in motor learning. He wrote more than 45 peer reviewed articles and 4 books on Volleyball and the Training process. He also published policy papers in the domain of creative arts.

Jan Baetens is professor of cultural and literary studies at the University of Leuven, where he teaches in the cultural studies program. He has published widely on word and image studies, mainly in the so-called minor genres (comics, photographic novel, novelization) as well as on French poetry and the theory and history of photography. He is involved in two major research projects, a Leuven financed project on literary history in 1900-1950 (MDRN: [www.mdrn.be](http://www.mdrn.be)) and a BELSPO/IAP funded program on literature and media change (LMI: <http://lmi.arts.kuleuven.be/>).

Lieven Mees was a master student in Cultural studies at the KU Leuven. To obtain her degree she presented in June 2013 a masterthesis on the topic of creative arts in European universities.